

Verity Lambert

CAMERA SCRIPT
BBC-1

PROJECT NO.
23/1/4/3354

"D R W H O"

Tx68

SERIAL L

Episode Two: "Desperate Measures"

by

DAVID WHITAKER

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GRAMS OPERATOR TONY BOWERS
VISION MIXER CLIVE DOIG
CREW FOURTEEN

Film Cameraman DICK BUSH
Film Editor JIM LATHAM

CAMERA REHEARSALS:

<u>Friday, 11th December 1964</u>	<u>RIVERSIDE ONE</u>
Camera rehearsal.....	10.30 am - 1.00 pm
(with TK-23 all day)	
Lunch	1.00 pm - 2.00 pm
Camera rehearsal	2.00 pm - 7.00 pm
(Tea approx. 3.45 pm)	
Supper	7.00 pm - 8.00 pm
Line up	8.00 pm - 8.30 pm

RECORDING:

VT recording ... (VT/4T/25137). 8.30 pm - 9.45 pm

TRANSMISSION: Saturday, 9th January 1965

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PAGE	SCENE	CHARACTERS	TIME	CAES/DAYS	SHOTS
1	T/C 1 OPENING TITLES AND TRAILER (27")				
2	1. INT. ROCK TUNNEL AND LEDGE	Ian Sand Creature Dr Who	Day	1A-B1-F/pole- 4A-5A 3A-Monster 2A-Inlay	1 - 7
5	T/C 2 M.S. ROCKET SHIP				
5	2. INT. COMPARTMENT ONE	Bennett Barbara Vicki	Day	3B-A1-2B	8-12
9	3. EXT. BENNETT'S DOOR	Vicki Bennett Barbara	Day	3C-01	13
SCENE FOUR - OUT					
11	5. INT. ROCK TUNNEL & LEDGE	Dr Who Ian	Day	1A-B1-4A	14-15
12	6. INT. END OF TUNNEL	Sand Creature	Day	5B(pushing 4's cable)	16
12	7. EXT. BOULDERS AND BUSHES	Vicki	Day	4B - Slung	17
13	8. INT. COMPARTMENT ONE	Barbara	Day	3B - A1	18
13	9. EXT. BOULDERS AND BUSHES	Sand Creature	Day	2C	19
13	10. INT. TUNNEL AND LEDGE	Ian Dr Who	Day	C2-4C	20
15	11. EXT. BOULDERS AND BUSHES	Vicki Sand Creature	Day	B2(slung-f/pole)-2C	21
15	12. INT. COMPARTMENT ONE	Barbara Vicki Sand Creature	Day	1B-A1-3D-2C	22-24
16	13. EXT. BUSHES AND ROCKET SHIP	Barbara Vicki Sand Creature	Day	4B-B2-1C-2C	25-28

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
16	14. INT.TUNNEL	Ian Dr Who Sand Monster	Day	5B-Slung	29
17	15. INT.COMPARTMENT ONE	Vicki Barbara Ian Dr. Who	Day	3B-A1-2B	30-33
20	16. INT.ROCKY LEDGE	Koquillion	Day	C2-1A	34
20	T/C 3 EXT.ROCKET SHIP FOR USE WITH INLAY (Koquillion) (21") INLAY on 4B				35
21	17. INT.COMPARTMENT ONE	Dr.Who Ian Barbara Vicki	Dusk	3B-A1-2B	36-40
24	18. EXT.BENNETT'S DOOR	Vicki Dr Who Bennett O/V	Dusk	4D-C1-1C	47-51
27	19. INT.COMPARTMENT ONE	Barbara Vicki Ian	Dusk	3B-A1-2B	52-60
29	20. EXT.BENNETT'S DOOR	Dr Who	Night	1C- Slung	61
30	21. INT.BENNETT'S ROOM	Dr Who Bennett V... Vicki V...	Night	4E-C3-1D	62-66
31	22. INT.COMPARTMENT ONE	Vicki Ian Barbara	Night	3B-A1-2B	67
32	23. INT.BENNETT'S ROOM	Dr Who Vicki V...	Night	4E-C3-1D	68-70
33	24. INT.COMPARTMENT ONE	Barbara Ian Vicki	Night	A1-2B	71

PAGE	SCENE	CHARACTERS	TIME	CAMS/DOORS	SHOTS
35	25. EXT.BENNETT'S ROOM	Ian - Vicki	Night	1E-Slung-3C	12-14
35	26. INT.BENNETT'S ROOM	Ian - Vicki	Night	4E-C3	75
36	27. INT.ROCKY LEDGE	Dr Who	Night	B3-5C	
BREAK IN RECORDING NO.1					
37	28. INT.HALL OF JUDGEMENT	Dr Who	Night	3E-C4-1F/G B1	77-79
38	29. INT.COMPARTMENT ONE	Ian Barbara Vicki	Night	A1-2E	80
39	30. INT.HALL OF JUDGEMENT	Dr Who Koquillion/ Bennett 2 Robed Men	Night	3E-2D-C4- 1F/G/A-B4- 5D-4F/G	81-102
BREAK IN RECORDING NO.2					
43	31. INT.TARDIS	Barbara Ian Dr Who	Night	2E-5E-C5- 3F	103- 107
45	32. EXT.POLICE BOX & TUNNEL	Dr Who Vicki	Night	1A-B1-4A	108- 109
BREAK IN RECORDING NO.3					
48	33. INT.TARDIS	Ian Barbara Dr Who Vicki	Night	2E-5E-C5-1H	110- 113
49	34. INT.COMPARTMENT ONE	Captain (O/V) 2 Robed Figures	Night	A1-4G(round end of set on R)	114
50	STILLS MONTAGE		Night	1 and 3	115 116
50	35. INT. TARDIS	Dr Who Ian	Night	2E-C5	117
51	T/C 4 EXT. TARDIS (Part (i) 14"				

PAGE	SCENE	CHARACTERS	TIME	CAMS/BOOMS	SHOTS
52	36. INT. TARDIS	Dr Who Ian Barbara Vicki	Night	2E-5E-C5	118- 119
53	T/C 4 EXT. TARDIS Part (ii) 4"				
53	<u>CLOSING TITLES:</u> Starts: Dr Who William Hartnell (Roller) CAM.3 Ends: Directed by CHRISTOPHER BARRY (Slide) BBC-tv				120

CAST:

Dr Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Koquillion/Bennett.. RAY BARRETT
Sand Monster }
Space Captain } ... TOM SHERIDAN

Extras:

Robed Figures JOHN STUART
 COLIN HUGHES

TECHNICAL REQUIREMENTS:

Camera 1) Heron - Turret - 50°
Camera 2) Ring Pedestal - Zoom
Camera 3) Pedestal - Turret
Camera 4) Ring Pedestal - Zoom
Camera 5) Creeper - Turret - 50°

Tilt Lens and Optical Beam

Two slung monitors
Two floor monitors

Grams
Studio Foldback
Cut Keys
Roller Caption Machines
TK-23

oooOooo

SL

"DOCTOR WHO"

SERIAL L

EPISODE 2: "Desperate Measures"

by

David Whitaker

F.I. TELSCINE: (1) TK-23 Dur: 27"

Opening
Titles:

S.O.F.

(Cam.2 next)

SL

DURING TELECINE

FADE OUT on "Dr Who" Titles

FADE IN

From Previous Episode

THEME MUSIC
fades under
Scene.

DOCTOR WHO struggles
to push the staple
back.

THWALL behind IAN
starts to move out.

SUPERIMPOSE SLIDE 1)

It pushes IAN slightly.

"Desperate Measures"

The sand Creature
rears its head
slightly and utters a
shriek, in apparent
fiendish delight.

FADE OUT

The wall moves again
as IAN desperately
scrambles on the
rock face for some
hand hold that isn't
there.

SUPERIMPOSE SLIDE 2)

Written by
David Whitaker

IAN: It's pushing me towards
the ledge!

Below, in the chasm,
echoes the sound of
the harsh shrieking
croak of the waiting
sand creature.

END OF REPEAT INSERT.

CUT TO

/BOOM B1 - Fishpole/

CAMS: 1A-4A-5A(3A-2A)

1. 2 A 50

L.S. MONSTER 1. INT. ROCK TUNNEL AND LEDGE.

R.P.F/X
Roar

2. 5 A 24

(IAN & DR WHO IN CAVE) /

LOW H.2-s IAN/DR.
through
blades.

MUSIC No.10
Excited part
twds. end

(Cams. 4 & 2 next)

IAN MOVES TO THE EDGE
OF THE LEDGE AND LOOKS
DOWN IN HORROR.

DR WHO, CUT OFF FROM
IAN BY THE WALL THAT
HAS BISECTED THE LEDGE
IS STRUGGLING TO PUT
BACK INTO PLACE THE
BIG METAL STAPLE.

TRACK IN to
MCU IAN

IT SUDDENLY COMES RIGHT
AWAY FROM THE ROCK FACE
AND DR. WHO LOOKS AT IT)

PAN IAN R to
2-s with DR.

IAN: They're razor sharp.

DR. WHO: Use your coat. Throw
it over the blades and pull
yourself round.

(DR WHO LOOKS AT THE
STAPLE IN HIS HAND)

IAN: Here, take hold of the
torch for me.

(IAN GRABS THE COAT
EXTENDED BY THE DOCTOR)

INLAY SHOT

3.	4	4	50	IAN: Give me a hand, doctor./
			IAN/DR	
3a.	2	4	SAND MONSTER	

(IAN PUTS HIS FOOT ON THE
BASE OF THE WALL SEPARATING
THEM AND SWINGS OUTWARDS.

AT THE LAST MOMENT HE JUMPS
FOR THE LEDGE BESIDE THE
DOCTOR, WHO PULLS HIM TOWARDS
THE LEDGE.

4.	1	4	9	IAN LANDS SAFELY AND RESTS FOR A MOMENT.) /
			C.2-s	

2 to B
Comp.1

(Sh.4 on 1)

IAN: Thanks. Thought I'd
had it ...

(IAN TAKES A BREATH,
LOOKS BACK AT THE TRAP)

IAN: I wonder what it was used
for, doctor?

DR WHO: No idea, Chesterton.
I never saw it before.

(THE DOCTOR, HAVING REPLACED
HIS COAT LOOKS AT THE STAPLE
PICKED UP FROM THE FLOOR)

5. 5 A 24 on Ian's turn... IAN: This must have operated
the knives. /
MC 2-s
IAN/DOCTOR
6. 3 A 24 DR. WHO: Yes, we must
get it back in again. /
MS MONSTER

7. 5 A 24 (THE SAND CREATURE
BELOW GIVES ANOTHER
CROAKING SHRIEK. /
MC 2-s
IAN/DOCTOR a/b
- AS THE DOCTOR
WRESTLES WITH THE
STAPLE, IAN PEERS
OVER THE EDGE.

R.P. F/X
Roar

3 to B
Comp.1

(Telecine next)

SL

- 5 -

(Sh.7 on 5)

IAN: The executioner sounds disappointed.

DOCTOR WHO: Come along, give me a ^{hand} Barbara's still outside, remember? She may be in danger.

(IAN GOES TO DOCTOR WHO AND THEY TRY TO RE-INSERT THE STAPLE BACK INTO THE WALL)

CUT TELECINE: (2) Dur: 19"

L.S. The crashed Rocket.

MUSIC No.1
or
SONIC WIND

END TELECINE.

CAMS: 3B - 2B /BOOM 11/

8. 2 n/c
LOW C.2-s
BARBAR./
BENNETT

2. INT. COMPARTMENT ONE. ROCKET SHIP.

(WE COME UP ON BENNET IN COMPARTMENT ONE OF THE SPACE SHIP.

HIS EYES ARE CLOSED
BARBARA IS BESIDE HIM, FEELING HIS PULSE, PUTTING HER HAND TO HIS BROW.

BENNETT IS ON THE FLOOR, NEAR THE DOOR. HE IS WE LAST SAW HIM.

VICKI IS NEARBY, STANDING, BUT BENDING OVER THEM)

WIDEN to
C.3-s with
VICKI

VICKI: Is he ... dead?

(3 next)

- 5 -

SL

(Sh.8 on 2)

- 6 -

BARBARA: No - I think it
was just the effort of moving
out here, made him collapse.

(BENNET COMES ROUND

How do you feel?

(BENNET SHAKES HIS
HEAD WEARILY, LAPSES
BACK A BIT)

VICKI: This is Barbara,
Bennet ...

BENNET: Koquillion told me
about your arrival. He's
killed your friends ...

BARBARA: I
I'm sure they'll be all right

(3 next)

- 6 -

BENNET: Koquillion doesn't make mistakes.

BARBARA: He did about me, didn't he?

(BENNET LOOKS AT
BARBARA, SAYS
NOTHING)

Next time he shows up I think we should surprise him: he doesn't know I'm here. Let's set a trap. Overpower VICKI: That's a marvellous idea, him. isn't it Bennet?/

9. 3 B 2
CU BENNETT

BENNET: No!

BARBARA: It's certainly worth a try - you'll be no worse off even if it fails.

BENNET: Won't we? There's a rescue ship on its way, or hasn't Vicki told you that? We sit quiet here, do what he tells us to, and maybe we'll get a chance of escape, get back to earth./

10. 2 1 / 1
C. 2-3 2/b

VICKI: We could still go ...

BENNET: You're just a child - you don't know what you're talking about. (cont ...)

SL

- 8 -

(Sh.10 on 2)

11. 3 B 9 BENNET: (cont) If we do get
rid of him, we gain nothing -
if things go wrong - he'll
kill us! /
LOW CU VICKI

(THERE IS A SLIGHT
PAUSE, VICKI'S
SHOULDERS SLUMP,
DESPAIRINGLY)

12. 2 B w/a VICKI: Yes ... yes Bennet's
right, Barbara ... /
3-s a/b

BENNET: Of course I'm
right. Just because I lie
on that bed all day it doesn't
mean I've lost the use of my
brain ...

3 to C
Bennett's Door

(BARBARA SOFTENS, AND
BENNET SEES THIS)

(3 next)

Help me back to my room will
you? Please?

- 8 -

SL

- 9 -

(Sh.12 on 2)

CRAB THEM L
to door.

(BARBARA MOVES ACROSS
AND WITH VICKI
HELPS BENNET UP)

CAMS: 3C . /BOOM C1/

13. 3 C 33

MC 3-s
BARBARA/
BENNETT/
VICKI

3. EXT. BENNET'S DOOR SET. ROCKET
SHIP.

(WE CUT OUTSIDE AS
BARBARA AND VICKI
HELPING BENNET
GET HIM TO HIS DOOR)

2 to C
Lenses

BENNET: You will do what
Koquillion says, won't you?
I mean, you realise what's
at stake?

(BARBARA THINKS OVER
THIS AND RELUCTANTLY
NODS A PROMISE, NOT
NECESSARILY BINDING)

Thanks.

(BENNET PULLS HIMSELF
AWAY)

PAN BARBARA/
BENNET L

BARBARA: I'll help you
to your bed ...

BENNET: It's all right ...

(BENNET TRIES TO GO
IN ALONE, BUT BARBARA,
THINKING HE IS TRYING
TO BE POLITE, CONTINUES
TO ASSIST)

PAN BARBARA
back to
VICKI R.

(HARSHLY) I said it's all right!

(BARBARA REACTS AT THE
SUDDEN ANGER, AND BENNET
CONTROLS HIMSELF,
TRIES A SMILE:)

(4 next)

I ... er ... I can manage ...

- 9 -

(BARBARA AND VICKI ALLOW
HIM TO GO IN.

HE CLOSES THE DOOR AND
WE HEAR IT CLICK LOCKED.

VICKI; I'd better go and collect
the water, it gets dark very
quickly on Dido. Will you lay
the table Barbara?

BARBARA: Yes, of course.

VICKI: I'll show you where the
things are.

(SCENE FOUR OUT)

	(pushed in)	CAMS: 1A-4A	/BOOM B1/
14. 4	n/a		
	MC 2-s		
	IAN/DR.WHO	5. INT. ROCK TUNNEL AND LEDGE	
			<div style="border: 1px solid black; padding: 2px; display: inline-block;">MUSIC No.7</div>
		(DR WHO IS SLIDING THE STAPLE BACK INTO PLACE.	
	<div style="border: 1px solid black; padding: 2px; display: inline-block;">3 to B Comp.1</div>	THE LIGHT OF THE TORCH IS ON THE TWO HOLES ACCEPTING THE STAPLE.	
		IAN HOLDS THE TORCH)	
		<u>DOCTOR WHO</u> : I think I've got it back in place.	
	(Crabbed Lt.)	(HE PUSHES HARD AND THE STAPLE FIXES IN POSITION. / THERE IS THE NOISE OF MACHINERY, AND THE BLADES START TO DRAW BACK.)	<div style="border: 1px solid black; padding: 2px; display: inline-block;">R.P.F/X Machinery</div>
15. 1	50		
	<div style="border: 1px solid black; padding: 2px; display: inline-block;">4 to 5 Bushes</div>	<u>IAN</u> : Good. Let's hope there are no more surprises like that waiting for us. Come on, doctor, come on.	

(Sh.15 on 1)

LET THEM GO
through Fgd.
L.

(DOCTOR WHO AND IAN
START TO MOVE ALONG
THE LEDGE AGAIN,
THE TRACK WITH THEM
AS FAR AS WE CAN,
AND THEN:)

CAM: 5B

16. 5 B 33

L.S.
Tunnel

6. INT. END OF TUNNEL.

MUSIC
No.11

1 to B
Comp.1

(A LONG SLIM TUNNEL
WITH SUNLIGHT FILTERING
IN AT ONE END THROUGH
TWO LEANING BOULDERS AND
SCRUB BUSHES.

THE SAND CREATURE EMERGES
INTO VIEW, SLIDING
ALONG TOWARDS THE SUN
LIGHT)

CAM: 4B /SLUNG/

17. 4 B n/a

M.S.VICKI

7. EXT. BOULDERS AND BUSHES.

Let her go
through shot.

(VICKI INTO SHOT
CARRYING FULL WATER
BOTTLES.

SHE IS HOT AND RESTS
FOR A MOMENT, EASING
HER BACK OVER WHICH
SHE HAS STRUNG THE
BOTTLES.

SHE MOVES OUT OF SHOT)

(3 next)

SL

(Sh.17 on 4)

- 13 -

CAM: 3B /BOOM A1/

18. 3 L 24

MS BARBARA 8. INT. COMPARTMENT ONE. ROCKET
SHIP.

(BARBARA FINISHES
LAYING THE TABLE
TO HER SATISFACTION.

SHE GIVES IT A
LAST LOOK OVER, AND
THEN TURNS TO GLANCE
AROUND THE COMPARTMENT.

TIGHTEN TO MCU

PULL BACK and
PAN her to
table.

SHE MOVES TO LOOK
AT THE RADAR, AND
THEN ON, AS SHE
NOTICES THE VERY
GUN.

SHE PICKS IT UP,
EXAMINES IT)

CAM: 2C

19. 2 C n/a

MS Monster 9. EXT. BOULDERS AND BUSHES.
in Cave
Mouth

3 to D - Comp.1
Let 1 in

(BETWEEN THE BOULDERS
THE LAND CREATURE SUDDENLY
EMERGES PRESSING BACK
THE SCRUB BUSHES
SO THAT QUITE A WIDE
APERTURE MAY BE SEEN)

RESUME
MUSIC
No.11

CAM: 4C /BOOM C2/

20. 4 C w/a

M.L.S. 10. INT. ROCK TUNNEL AND LEDGE.
DR/IAN

(LIGHT SEEPS IN
THROUGH ONE END OF
THE TUNNEL.

IAN APPEARS WALKING
PAST CAMERA.

HE TURNS, AND SPEAKS)

IAN: Nearly there, Doctor.
Daylight.

(2 next)

- 13 -

SL

(Sh.20 on 4)

- 14 -

(DOCTOR WHO MOVES
INTO SHOT BEHIND HIM)

DOCTOR WHO: Yes, you're right.

(IAN MOVES ON.

TIGHTEN to MS
DR and door

DOCTOR WHO FOLLOWS
AND THEN STOPS IN
FRONT OF PART OF THE
TUNNEL.

THERE IS AN ORNAMENTATION
ON THE WALL.

OBLONG - ABOUT DOOR
SIZE.

THE DOCTOR RUNS A
FINGER OVER IT
THOUGHTFULLY)

IAN: Come on.

DR WHO: Chesterton, give me the

corner.... a door ... it might lead
somewhere, Chesterton.

Becomes C.2-s

DOCTOR WHO: Might take some
time to open it. All right,
let's take the obvious way
first ...

(IAN MOVES AWAY AGAIN
AND THE DOCTOR CASTS
A LOOK OVER HIS
SHOULDER AS HE
FOLLOWS)

TIGHTEN to
CU DR.

LET THEM GO

Just so long as nobody starts
creeping up behind us.

(2 next)

- 14 -

(THE MOVE ON AND WE:)

21. 2 C w/a CAM: 2C /BOOM B2-Slung/F.pole/

W.A. shot 11. EXT. OUTSIDE VIEW OF ROCKET
but excluding SHIP.
cave.

MUSIC
No.12

4 to B
Bushes

(VICKI COMES INTO
SHOT, DUMPS DOWN
THE WATER BAGS, KNEELS
DOWN AND UNSCREWS THE
CAP OF ONE OF THEM AND
THEN SITS DOWN AND
STARTS TO POUR
WATER INTO THE
PALM OF ONE HAND
AND SPRINKLE IT ON
HER FACE.

PAN L and
ZOOM in to
CU MONSTER

SOME WAY AWAY FROM
HER THE SAND CREATURE
COMES INTO VIEW.)

22. 1 B 24 CAMS: 1B-3D-2C /BOOM A1/

M.S. BARBARA 12. INT. COMPARTMENT ONE. ROCKET
SHIP.

PAN her R.

(BARBARA IS LOOKING AT
RADAR AND Xs TO WINDOW.
(BARBARA LOOKS THROUGH
THE WINDOW CASUALLY.

See VICKI thr.
window L.
BARBARA on R.

VICKI CAN BE SEEN
FRAMED IN THE SMALL
PORTHOLE WINDOW.

23. 2 C w/a BARBARA CROSSES TO
THE WINDOW.

M.S. MONSTER
with
INLAY SLIDE

SHE SUDDENLY SEES THE
SAND CREATURE.

24. 3 D 24

M.S. BARBARA

PAN her to gun &
door

BARBARA RUNS FOR THE
VERY PISTOL, PICKS UP THE
GUN, SLIPS A CARTRIDGE
INTO PLACE WITH
AGONISINGLY TREMBLING
HANDS AND THEN RUNS
BACK TO THE DOOR)

1 to C
Bushes

(Sh.24 on 3)

25. 4 B n/a CAMS: 4B-1C-2C /BOOM B2/
 MS BARBARA 13. EXT. OUTSIDE VIEW OF ROCKET.
 SHIP.

3 to B
 Comp.1

(BARBARA THROWS OPEN
 DOORWAY ONE, SHOUTING AS
 SHE DOES SO)

26. 2 C w/a 3 MON. : Vicki! /
 C-S MONSTER/
 VICKI

(VICKI LOOKS AROUND IN
 PAIN.)

SHE SEES THE S LID CREATURE.

IT EMITS AN AWFUL
 SHRIEK AND STARTS TO
 MOVE.

R.P.F/X
 Monster

BARBARA HOLDS OUT THE
 VERY PISTOL)

ZOOM into
 CU VICKI

FLASH

27. 4 B n/a VICKI: No...no...don't! / Gun Shot
 MCU BARBARA F/X

(VICKI LOOKS HORRIFIED,
 AS WE)

28. 1 C 9
 V.HIGH SHOT
 through gap
 in set.
 MCU MONSTER
 dying.

MUSIC
 No.13

29. 5 B 33 CAM: 5D /SLUNG/
 M.2-s 14. INT. TUNNEL.
 IAN/DR

2 to B -Comp.1
 1 to A -Ledge

(IAN POKES HIS HEAD OUT
 CAUTIOUSLY JUST AS THERE
 IS THE BANG OF THE
 VERY PISTOL AND A
 HORRIBLE SCALLOPING FROM
 THE S LID CREATURE)

(3 next)

(Sh.29 on 5)

DOCTOR WHO: (EMERGING) What was that?
Sounded like some sort of gun ...SEE them go
into daylight.I N: Yes. Come on,
Doctor.(I N HELPS THE DOCTOR
THROUGH THE TWO
BOULDERS, AND AS THEY GO
OUT OF FRAME WE))

30. 3 B 16 (Crabbed L)

CAMS: 3B-2B /BOOM A1/

CU VICKI

15. INT. COMBAT TALKING ON. ROCKET
SHL.(VICKI COMES THROUGH
THE DOOR, TOWARDS BARBARA,
STILL HOLDING THE VERY
PISTOL.PAN VICKI L
to C.2-s fav.
VICKIVICKI IS MOST WHITE
(HIGH ANGEL)VICKI: You've killed Sandy!
Why? What made you?BARBARA: It was almost
on top of you...VICKI: How could you do it?
Sandy only wanted some
food.../31. 2 B n/a
CU BARBARABARBARA: He was going to
attack you.../32. 3 B 16
C.2-s n/aVICKI: Sandy only ate
plants...I trained him to
come here for food.PULL BACK as
BARBARA Xs L.BARBARA: Well I didn't
know that - how could I?

VICKI: I shouted - you
wouldn't listen.

BARBARA: Vicki all I could see
was its jaws and from the way
it was shrieking ...

on Vicki's
turn...
33. 2 B w/a M.2-s (LO') VICKI: You killed him - you
BARBARA/VICKI killed him!

PULL BACK and
CRAB L
pivoting on
VICKI to see
others R.

(VICKI STARTS TO CRY.

BARBARA LOOKS UPSET AND
DOESN'T KNOW WHAT TO DO.

NEITHER OF THEM NOTICES
THE DOCTOR AND IAN APPEAR
IN THE DOORWAY.

IAN: Barbara.

BARBARA: Ian, Doctor. I thought
you were dead.

DOCTOR WHO: Never felt better in
my life. Now, who have we here?

CAM: 1A /BOOM C2/
34. 1 A 24
F.L.S. 16. INT. ROCKY LEDGE AND TUNNEL

(THE DOOR WITHIN THE
BEADING THE DOCTOR
EXAMINED SLOWLY OPENS.

MUSIC
No.3

KOQUILLION STEPS INTO
VIEW.

HE PRESSES BACK A
PORTION OF THE BEADING
AND THE DOOR CLOSES.

HE GLANCES DOWN AND
FINDS A HELL PRINT IN
THE LOOSE EARTH FLOORING.

TRACK IN as
KOQUILLION
bends to MS

HE STOOPS DOWN TO
EXAMINE IT, THEN
STRAIGHTENS UP.

HE STANDS THERE A
MOMENT OR TWO AND
THEN MOVES OFF.

WE TRACK WITH HIM
AS FAR AS WE CAN
AND FOLLOW HIM TO
GO OUT OF VIEW.)

QUICK FADE OUT TO BLACK

FADE IN
T/C 3 EXT. ROCKET SHIP (21")

Exterior.

As long a shot as
possible of the outer
frame of the rocket ship.

KOQUILLION stands beside
the camera, shooting
over his shoulder as he
looks at the rocket ship.

35. 4 B
INLAY of
KOQUILLION
against rock face.

36. 3 B 33 CAM: 3B-2B /BOOM A1/
C.2-s VICKI/
DR.WHO 17. INT. COMPARTMENT ONE.
ROCKET SHIP NIGHT.

PULL BACK to
Group

(WE COME UP ON DOCTOR
WHO GIVING A HANDKERCHIEF
TO VICKI)

1 to C- Bennett's
Door
4 to D- "

DR WHO: (SMILING) There, that's
better! Here, blow your nose.
And give your face a wipe too - I
mean, I don't like saying my dear,
but you do look a bit of a mess.

(VICKI CHEERS UP, AND THE
DOCTOR PUFFS HIMSELF UP A
BIT AT HIS SUCCESS.

BARBARA MOVES IN, GLAD
THAT VICKI HAS GOT OVER
WHAT SHE IN FACT STARTED.)

(IAN HOLDS UP THE VERY
PISTOL)

37. 2 B n/a
MCU VICKI IAN: Yes, cheer up, and stop
worrying, if Koquillion comes
back, we've still got this ... /

38. 3 B 24
CXS VICKI/DR. VICKI: You mustn't Ian! I
keep telling you why we've
done what he said. You'll
spoil it - you'll spoil
everything. /

39. 2 B n/a
MCU VICKI a/b DR. WHO: It's all right, Vicki -
we wouldn't jeopardise your
safety, your rescue, you know
that. (DECIDING) Now I'd
like a talk with your Mr. Bennett
- will you take me to him? ...? /

(Cont. on page 22)

VICKI: (THINKING ALOUD)

(THEN, LOUDER) The rescue ship's on its way, it's going to take us back to Earth. Don't you understand?

40. 3 B 9
MCU BARBARA

BARBARA: Now look, Vicki - you've been here a long time, you're not facing up to what Koquillion can.../

41. 2 B n/a
MCU VICKI

(VICKI RISES)

VICKI: Yes, that's right - I've been here a long time - I know what's been going on. You've just walked in here, and now you're going to ruin things. It was all right, before, it was! The rescue ship's coming and... Nobody asked you to come here!/ Nobody!

(3 CRAB L)

42. 3 B 33 on Vicki's turn...
(CRABBED L)
Group shot.

(VICKI TURNS AWAY, LEANING ON THE RADAR SET.

VICKI into fgd.
L.

DOCTOR WHO WAVES A HAND,
DISMISSING IAN AND
BARBARA TO GET OUT OF THE
WAY.

THEY MOVE TO LEAVE THE
DOCTOR ALONE WITH VICKI.

DOCTOR WHO MOVES ACROSS
TO STAND BEHIND THE
GIRL)

TIGHTEN to CXS
VICKI/DR.

DOCTOR WHO: Vicki...?

(IAN & BARBARA EXIT)

Vicki, come here my dear & sit down.
DOCTOR WHO:/ Now you don't mean that, do you? (PAUSE)
Well. Do you? (cont ...)

CRAB R as
VICKI moves
to Dr. and
DEPRESS.

(VICKI TURNS, AND,
BITING HER LIP,
SHAKES HER HEAD)

(2 next)

(Sh.42 on 3)

(cont)

DOCTOR WHO: / I've listened to what you've said - and I've understood. ...

43. 2 B n/a We want to help - not ruin things... /
CU VICKI

VICKI: Bennett says that when we get away we've got to tell them on Earth what they did to us here. He wants this planet ... wiped out. He says Koquillion mustn't get away with what he's done to us. /

44. 3 B 9
CU DR.

DOCTOR WHO: Well, I agree with Bennett. About Koquillion at least. Now don't you think there's a chance, just a little chance, that my ideas might be better ones? Mm? /

45. 2 3 n/a
CU VICKI a/b

(VICKI LOOKS AT THE DOCTOR, THINKS, THEN, WITH A SLIGHT SMILE NODS HER HEAD) /

46. 3 B 33
MXS

PAN L with
VICKI to door.

DOCTOR WHO: Good - now I'll talk to Bennett; and I promise I'll listen to what he has to say.

VICKI: I'll take you to him...

(VICKI OFFERS HER HAND, AND THE DOCTOR ACCEPTS IT SMILING.
SHE LEADS HIM OUT)

CAMS: 4D-1C /BOOM CL/

47. 4 2 24
C.2-s PAN
then L and
TIGHTEN to
C.2-s

18. EXT. BENNETT'S DOOR.
ROCKET SHIP.

(VICKI LEADS THE DOCTOR UP TO BENNETT'S DOOR. TURNS POINTS IT OUT ...

(1 next)

(VICKI SMILES AND
NODS HER THANKS,
THE DOCTOR IS ABOUT
TO TURN TO THE DOOR
WHEN, WITH VICKI
STANDING THERE WATCHING
HE)

DOCTOR WHO: I shouldn't
wait, Vicki - you go and
find Ian, and Barbara, Mm?

(VICKI MAKES A
DISTASTEFUL FACE)

VICKI: Barbara...

DOCTOR WHO: Now, now Vicki -
you mustn't be like that.
You're not giving her
much of a chance are you?
(THEN) She's nice - you'll
like her...

VICKI: She killed Sandy.

DOCTOR WHO: So would I
have done.

VICKI: No - well...you
haven't got that sort of
face...that kills things...

(1 next)

(Sh.47 on 4)

DOCTOR WHO: And Barbara
Has?

VICKI: No.

DOCTOR WHO: She was
frightened for your safety you know.
She
thought you were going to
be hurt. Sandy wasn't a
very good looking pet was
he?

VICKI: I suppose not.

PAN VICKI R.

DOCTOR WHO: Try and
understand what Barbara
did, and why - will you do
that? (PAUSE) For me?

(VICKI, THINKING, AGREES.

48. 1 C 24
MLS DR. SHE TURNS AND MOVES OUT
OF FRAME. /

THE DOCTOR TURNS TO
BENNETT'S DOOR
AFTER VICKI HAS GONE OUT
OF SHOT, AND KNOCKS.

THERE IS NO ANSWER.

DOCTOR WHO: Mr. Bennett?

(DOCTOR WHO PUSHES THE
DOOR.

49. 4 D n/a
MCU DR. IT GIVES SLIGHTLY) /

BENNETT: (VOICE OVER) You /TAPE/
can't come in.

(DOCTOR WHO FROWNS)

DOCTOR WHO: I want to
talk to you...

SL

(Sh.49 on 4)

- 26 -

50. 1	C 24	(AGAIN THE E IS COMPLETE SILENCE. /
	MLS DR.	
		DOCTOR WHO PUSHES AGAINST THE DOOR HARDER.
		UNSUCCESSFUL, HE LOOKS ABOUT HIMSELF AND PICKS UP A PIECE OF METAL PIPING. /
51..4	D n/a	
	MCU DR.	
	PAN DOWN to CU lowering.	HE INSERTS IT INTO THE DOOR AND LEVERS.
		AS HE TARTS TO TRY AND FORCE AND ENTRANCE WE:)

(On to page 27)

(2 next)

- 26 -

CAMS: 3B-2B /BOOM A1/

52. 2 B m/a

M.S. VICKI
(LOW)
across table

19. INT. COMPARTMENT ONE. ROCKET
SHIP.

EASE BACK to
3-s VICKI/
IAN/BARBARA

(VICKI IS SITTING
AT THE TABLE.
SHE STANDS UP AS
BARBARA AND IAN
RETURN, BARBARA
SMILES RATHER SHYLY)

IAN: Has the Doctor gone to
see Bennett?

VICKI: Yes. I took him.

IAN: Good.... Good

LET IAN GO L.

VICKI: (SUDDENLY) Barbara....

BARBARA: Yes?

TIGHTEN to
2-s VICKI/
BARBARA

VICKI: I'm... I'm sorry. Really
I am....

BARBARA: I'm sorry too about ...
Sandy.

PAN to 2-s
IAN/VICKI

VICKI: Well. You didn't know.
I'm afraid I've got used to being
on my own.

IAN: We know how you feel, Vicki,
we felt the same way at first.

(Sh.52 on 2)

-28-

As Barbara joins...
 53. 3 B 24 C.3-s
VICKI: At first? I don't understand. You're from earth too aren't you? /

Yes, but it goes
BARBARA: / a bit deeper than that

VICKI: How do you mean?

BARBARA: Well - what was the year when you left earth? /
 54. 2 B n/a CU VICKI

55. 3 3 24 C.3-s a/b
VICKI: 2493, of course. / My mother died.... Daddy wanted to get away, and he took a job on the Planet Astra....

IAN: And you were on your way there, when you crashed? /
 56. 2 B n/a CU VICKI a/b

VICKI: Yes.... (THEN, SUDDEN THOUGHT).... Why did you ask me the year? What year did you leave? /
 57. 3 B 24 C.3-s a/b

(BARBARA AND IAN
 EXCHANGE A GLANCE
 THERE IS SOMETHING
 ABOUT VICKI THAT
 ALLOWS THEM TO TELL
 HER)

IAN: Our Space-ship is very different from yours Vicki - it travels through time...

(VICKI IS SURPRISED,
 LOOKS FROM ONE TO
 THE OTHER)

BARBARA: We left in 1963.... /
 58. 2 3 n/a CU VICKI

(3 next)

-28-

(Sh.58 on 2)

-29-

59. 3 B 9 CU BARBARA VICKI: 1963 ! (QUICK CAL-
CULATION) Then you're about
530 years old./

60. 2 B w/a BARBARA: (TAKEN ABACK) Yes, I
M.3-s suppose I am - well, it's a way
of looking at it but I'll try
not to think of it too often.

(VICKI THINKS SHE'S
 BEING SENT UP)

VICKI: They didn't have time-
machines in 1963! They didn't
know anything then!

IAN: Aah, maybe not - we were
collected by the Doctor. He
visited our time.

BARBARA: He's from a different
planet, age, universe altogether...

VICKI: where?

(IAN AND BARBARA EXCHANGE
 GLANCES, ARE BEATEN)

IAN: You know, Barbara - it's
amazing how long we've been with
the Doctor. As yet we sit here
knowing as much about him as
when we started....

TIGHTEN to
 MCU VICKI

VICKI: You're joking with
me - I don't believe you at all!
A Time-traveller? The Doctor?

(VICKI OBVIOUSLY
 INCREDULOUS AND
 UNBELIEVING)

61. 1 C 24 CAM: 1C /SLUNG/
MS DR. 20. EXT. BENNETT'S DOOR. ROCKET SHIP.

(4 next)

-29-

(Sh.61 on 1)

(DOCTOR WHO LEVERS
THE DOOR OPEN
SUCCESSFULLY AS
WE CUT IN TO JOIN
HIM. THE DOOR
FLIES OPEN.

HE THROWS DOWN
THE PIECE OF METAL
AND WALKS THROUGH
THE DOOR)

CLAMS: 4E-1D /BOOM C3/
62. 4 E w/a
MLS DR.
enters 21. INT. BENNETT'S LOOM. ROCKET SHIP.

1 to D
Bennett's Rm.

(A QUICK GLANCE
AROUND THE ROOM
CONVINCES THE
DOCTOR IT IS
EMPTY. HE CLOSES
THE DOOR AND AS
HE DOES SO, IS
ATTRACTED TO A
WIRE ATTACHED TO
THE DOOR - NO,
HANGING LOOSE
BECAUSE OF THE
VIOLENT WAY TH
DOCTOR OPENED
THE DOOR.

ZOOM IN to wire.
PAN along it to
cupboard.

THE WIRE IS STILL
ATTACHED THROUGH
AND RUNS FROM THE
DOOR TO THE LONG,
LOW STEEL CABINET.

DOCTOR WHO CLASPS
THE WIRE AND
FOLLOWS IT TO THE
CABINET)/
63. 1 D 24
MCU DR.

DOCTOR: Now, what have we here,
mmm?

(HE OPENS THE DOOR
OF THE METAL CABINET.)/
64. 4 E n/a
CU TAPE MACHINE

(Sh.64 on 4)

ON ONE SIDE IS
A TAPE RECORDER
- ON THE OTHER
IS A COMPLEX
WIRELESS APPARATUS
WITH DIALS AND
SWITCHES. /

65. 1 D 24
MCU DR.

DOCTOR WHO FIDDLES
WITH THE TAPE
MACHINE)

66. 4 E n/a
CU TAPE
MACHINE a/b

DOCTOR WHO: Tape recordings of
what?

(HE SWITCHES THE
MACHINE ON. THE
SPOOLS REVOLVE,
AND THEN:)

TAPE

BENNETT: (VOICE OVER) You can't
come in!

PAN UP TO DR.
then FADE OUT
to MS

(DOCTOR WHO NODS
TO HIMSELF KNOW-
INGLY. TURNS OFF
THE TAPE RECORDER.
HE THEN TURNS HIS
ATTENTION TO THE
COMPLEX RADIO
EQUIPMENT. HE
TURNS SOME KNOBS
AND DIALS)

VICKI: (VOICE OVER)
Yes, I like the
Doctor ...

(THE DOCTOR WATCHES
AND LISTENS AND WL:)

67. 2 B w/a
3-S VICKI/
IAN/BARBARA

CAMS: 3B-2B /BOOM A1/
22. INT. COMPARTMENT ONE. ROCKET SHIP.

(1 next)

(Sh. 67 on 2)

-32-

(BARBARA, IAN
AND VICKI ARE
SITTING AROUND
IN THE SHIP
TALKING GENERALLY)

VICKI: He's got a kind face -
gentle, and you know he's
clever.

IAN: I can see you're quite
taken with the Doctor.....

VICKI:

It's strange -
as soon as he walked in here,
I knew
... once that you could trust
him.... But tell me - why does he
wear such funny clothes and that
long, white hair?
(ANGLING ONTO
VICKI WE SUDDENLY:)

BARBARA: I told you ... he's from
another time.

CAMS: 4E-1D /BOOM C3/

68. 1 2 9

23. INT. BENNETT'S ROOM. ROCKET SHIP.

(DOCTOR WHO IS
LISTENING TO VICKI'S
VOICE COMING OVER THE
INTERCOM)

VICKI: (DISTORT) Don't start that
again.

(DOCTOR WHO CLICKS
OFF THE SWITCH.
LAUGHS QUIETLY,
SHRUGS IT OFF,
MOOTIONS WITH HIS
HANDS)

69. 4 E n/a
HIS DOCTOR

-32-

(1 next)

(Sh.69 on 4)

DOCTOR WHO: Silly child -
silly child....

(THIS IS SAID
SYMPATHETICALLY
AND WE KNOW
THAT HE IS VERY
PLEASED.

HE STANDS UP,
TURNS HIS MIND
BACK TO THE PROBLEM
IN HAND AND LOOKS
AROUND)

PIN him
round room.

Intercom systems.... tape
recordings....

70. 1 D 50

LOW SHOT
past trap
onto DR.
who comes
into fgd.

(HE LOOKS AROUND,
SEES, AND DEPRESSES
A LITTLE BLACK LEVER. /

A SECTION OF THE
FLOOR OPENS BEHIND
HIM. HE TURNS
AND REGARDS IT
WITH A NARROWING
OF THE EYES)

Mmmm - how to get out of a
locked room...

(DOCTOR WHO PEERS
DOWN THE APERTURE)

MIX

CAMS: 2B /BOOM 41/

71. 2 B w/a
C.3-s

24. INT. COMPARTMENT ONE. ROCKET
SHIP.

1 to 2
end of scene.

(WE COME UP ON
BARBARA AND VICKI
AS IAN STANDS UP
AND STARTS TO
MOVE ACROSS TO
THE DOOR, AFTER:)

(3 next)

IAN: He seems to be taking a
long time...

VICKI: I don't think you should
disturb them....

IAN: I won't, Vicki - if they
don't want me to stay then can
soon say so....

(IAN MOVES OUT OF
THE DOOR, BARBARA
AND VICKI RISING
AS WE:)

(Onto page 35)

(3 next)

(Sh.71 on 2)

72. 3 C 24 (Crabbed R) CAMS: 1E-3C /SLUNG/
M.S.IAN 25. EXT. BENNETT'S DOOR

PAN him L

(IAN MOVES THROUGH
AND UP TO BENNETT'S
DOOR, AS BARBARA
AND VICKI APPROACH
AT THE OTHER DOOR
TO WATCH HIM FROM
THE E.

IAN KNOCKS AT THE
DOOR (TH)

Mr. Bennett?
IAN: / Doctor? (PAUSE) Can
I come in?

73. 1 E 24 (BARBARA AND VICKI
MOVE OUT AS IAN /
CM 2-s CASTS AN ANXIOUS
BARBARA/VICKI LOOK BACK AT THEM.)

74. 3 C 24 IAN OPENS THE DOOR
M.S.IAN a/b AND GOES INSIDE AS
(WE)

IAN: Doctor ... Doctor ...?

CAM: 4E /BOOM C3/
75. 4 E m/a
MS IAN 26. INT. BENNETT'S ROOM, ROCKET SHIP

ZOOM OUT TO
L.S. and
PAN DOWN to
ZOOM into
trap.

(IAN APPEARS AS HE
PAN BACK TO SHOW
THE EMPTY ROOM.
IAN LOOKS AROUND
AS BARBARA AND
VICKI APPROACH TO
LOOK OVER HIS
SHOULDER AND
AROUND HIM)

IAN: They've gone!

(5 next)

(Sh.75 on 4)

(THE ATTITUDE TH T
THE DOCTOR HAS
GONE THOUGH HAS
CLOSED BEHIND HIM,
AS IT PROBABLY
DID. AT'S
UNIT. HE HAD
RECENTLY IN
THEIR WILDED
NEW LUSSED AND IS
AND)

CAM: 5C /BOOM B3/

76. 5 C 11/a

M.S. DR WHO 27. INT. TUNNEL. ROCKY LEDGE.

(DOCTOR ... VIS
ALONG THE LEDGE
UNTIL HE COMES TO
THE ... THE
SOME ...
HE ...
DOCTOR ... IT
CAREFULLY ...
HIS HANDS UP THE
LEFT SIDE OF IT. HE
COMES TO A SECTION
ABOUT HEAD HIGH. IT
TURNS IN HIS HAND
SIDE WAYS. A DOOR
SLIDES ...
THE DOORING.

DOCTOR ...
THE DOOR)

-----BREAK IN RECORDING NO.1-----

SET HALL OF JUDGEMENT

1 to F - Hall of Judgement	A remains
4 to F - " " "	B to 1
3 to E - " " "	C to 4
(pushing 1's cable)	
5 Wait behind set in drapes	
2 remains in Comp. One.	

(1 next)

(Sh. 76 on 5)

77. 1 F 50 (Panned R)

CAMS: 3E-1F/G /BOOMS C4-B1/

V.L.HIGH
shot of
Hall

28. INT. HALL OF JUDGMENT.

(THE DOCTOR FINDS
HIMSELF IN A LONG
ROOM, LIT FROM ABOVE
SUBTLY.

MUSIC
No. 14

MUSIC
No. 16

HOLD DR's
walk to table.
PULL BACK, CRANE
DOWN and PAN L
as DR. comes
round table.

THEY WERE SELECTING
THE NEW YORK TIMES
AND THE NEW YORK
Herald Tribune, and
several other small
evening papers.

AT THE FALL IS A
CHART CONTAINING
WOOD, BRICKS. AT
THE HIGHEST TIDE
LID IS OPEN.
AT THE FALL IS
A SMALL GROUND
TILE, A SMALL
WOODEN BOX,
A FISH TRAP AND
A STONE. A
SMALL - A SMALL
SLED OF THE
TYPICAL DESIGN IN
THE SAKHALIN
ISLANDS - A STONE WITH
A CROWN, AND
A SMALL TAIL
DAGGER.

PIVOT on Dr.
to POSN.G

as he goes
to altar ...

78. 3 E 16 t
LCU Lr.

DOCTOR HAD GONE WITH
TO THE BROKEN
CASE. THEN HE S
TO THE CHEST AND
OPENS IT. HE SMILES
~~OUT A LAUGH AND EXAMINES~~
IT. HE STARES AT IT
THOUGHTFULLY) /

79. 1 G 24
MS DR. and Chest.

(Sh.79 on 1)

80. 2 D M/A CAM: 2 B /BOOM A1/
3-s VICKI/
IAN/BARBARA 29. I.T. COME! T.M. NT OND. ROCKLET
through door. S.I.

(IAN, BARBARA, AND
VICKI ARE STANDING
IN THE CAMERA T.M. NT
TRYING TO FIGURE OUT
WHAT HAS HAPPENED)

BARBARA: ...Yes, but where have
they got to?

VICKI: Perhaps...perhaps
Roquillion came...!

IAN: No - we would have
heard him. They would have
called out; warned us...

BARBARA: The Doctor wouldn't
have gone away without telling
us, surely? What shall we do,
Ian?

VICKI: I think we should stay
here

PAN THEM TO
DOOR R.

IAN: No - get back to the
Tallis. That's where the
Doctor will make for
eventually. Come on

(THEY START TO
MOVE OUT S.I.)

(1 next)

(Sh.80 on 2)

/BOOMS C4-B4/

81. 1 G 50 (Panned R) CAMS: 3E-2D-1F/G/A-5D-4F/G

MCU DR.

30. INT. HALL OF JUDGMENT

MUSIC
No.14&
MUSIC
No.16

EASE IN TO
SEE KOQUILLION
in L.S. Rt. past
Dr.'s head.

(DOCTOR WHO SITS
IN ONE OF THE
JUDICIAL CHAIRS,
HIS BACK TO THE
DOOR. HE IS SITTING
THROUGH, QUITE CONTENT,
AND OBVIOUSLY WAITING.
HE STIFFENS SLIGHTLY
AND SUDDENLY, AND
TURNS HIS HEAD A
FRACTION, BUT
NOT LOOKING AT
THE DOOR.

WE ANGLE TO SHOW
THAT KOQUILLION IS
STANDING SILENTLY
IN THE DOORWAY)

DOCTOR WHO: Come in...come in -
I've been waiting for you.....

82. 4 F M/A
MCU KOQUILLION

(THE DOCTOR TURNS,
AND STANDS, FACING
KOQUILLION FOR A
FEW SECONDS.)
KOQUILLION STANDS
IN, ACTIVATES
A SWITCH ON THE WALL,
AND THE DOOR SLIDES
SHUT.)

83. 3 F 33
L.S. past f.g.
column L.

DOCTOR WHO, MOVES
AWAY, INDICATES
THE ROOM WITH A
WAVE OF HIS HAND)

84. 1 G 24
H.2-s DR/
KOQUILLION

DOCTOR WHO: This used to be the
people of Dido's "Hall of
judgement! - fitting in the
circumstances, don't you think?/

(4 next)

QUICK TRACK IN
to MCU BENNETT

(DR WHO SHINES HIS TORCH
IN KOQUILLION'S EYES AND
MOVES FORWARD. HE TEARS
AWAY THE MASK)

4 to G
Scene Scene

DR WHO: Mr. Bennett! May I
remind you, robes and masks
such as these are only used
for absolute ceremonial occasions.

(THE DOCTOR PAUSES,
MOMENTARILY)

85. 4 G n/a
MCU DOCTOR

BENNETT: Finished? /

DR WHO: Yes - I was hoping you'd
continue. This elaborate plan
must have been conceived for some
reason. What? What? /

86. 1 G 24
MCU BENNETT

PULL BACK to
2-s and PAN
them L.

BENNETT: To save my life. I
killed a man on the Space Ship
Astra - another crew member. I was
arrested then the ship crashed here
and my crime hadn't been radioed to
Earth. I knew if I could get rid
of the crew ...

DR WHO: (THINKING) Get rid of the
crew? (SEES) Blame their deaths
on the people of Dido.

BECOMES BENNETT/
DR.

BENNETT: (IGNORING HIM) After we
crash-landed the natives here
invited everybody to a grand meeting.
It was easy, I rigged up an
explosive, using the ship's
armaments - the whole thing went up.
The crew ... all the inhabitants ...
the entire race.

LET BENNETT GO
HOLD MCU DR.

87. 1 G 1/2
MCU DR / BENNETT

DR. WHO: You wiped out a
planet? To save your own
skin? You're insane. /

PAN BENNETT R
(1 CRAB L)
88. 1 G 24
CUB DR/BENNETT

BENNETT: The girl didn't know that I'd been arrested on board the ship. When we got back to earth she would have supported my story./ I dressed up as Koguillion to show her how 'terrible' the people here were ...

On Dr's
89. 2 D n/a look
CU DR.

DR WHO: If that happened it would have hidden your guilt for ever./

PAN DOWN TO CLUB
90. 1 G 33
M.2-s

BENNETT: If it happened? Nothing's changed. There's just three more people for Koguillion to kill, that's all./

(BENNETT STARTS TO
MOVE FORWARD TOWARDS
DOCTOR WHO. THE
DOCTOR SIDE STEPS AND
GOES AROUND THE TABLE.
BENNETT SWEEPS A CHAIR
ASIDE.

MUSIC
Nos.17 & 18

(Cont. over ...)

(4 next)

(Sh.90 on 1)

		THE DOCTOR, ONCE CONFIDENT, NOW HAS A STARTLED EXPRESSION ON HIS FACE. / IF HE THOUGHT THAT BENNETT, C WENT TO WITH HIS GUN, WULD BLAME, HE IS A NG. / THE DOCTOR ALSO, S MET A LINE OF THE JAW LINE OF BENNETT'S CHIEF, AT THAT POINT WAS INV LVED.	
91. 4	G n/a CU CLUB		
92. 5	D 33 MLS EXPLOSION		R.P.F/X Gun
		BENNETT ADVANCES, SHOWING SIDE THE TABLE, AND H. GOES FOR THE DOCTOR. BENNETT CATCHES HI AND FOLLOWS HI TO THE FLOOR.	F/X Explosion & Rock Fall.
93. 1	G 24 HIGH M.2-s DR./BENNETT		
94. 4	G n/a CU BROKEN CLUB		
95. 1	G 24 FO DR. & SWORD (HIGH)	BENNETT BENDS OVER THE DOCTOR, HIS HANDS AT UND THE DOCTOR'S THROAT.	
96. 2	D n/a MS BENNETT & CHAIR. PAN him L to 2-s	DOCTOR'S HANDS STUGGLS GET FREE.	
97. 3	E 24 C.2-s DR/BENNETT	SUDDENLY TWO FIG FIGURES, ATTRACTIVE IN A S E DID MINGO LITE THE L.	LIGHTS ON
98. 2	D n/a FEET of robed figure. PAN up to face and ZOOM OUT to L.S. of 2 figures.	BENNETT IS SLOWLY STRANGLING LIFE FROM THE DOCTOR.	
		T E R BED FIGURES MOVE IN AND APPEAR IN FRONT OF BENNETT. / HE LOOK UP, AND STARES AT THE FIGURES IN HORROR, RELEASING THE DOCTOR'S HANDS SO.	
99. 3	E 2 CU BENNETT		
	4 out quickly twds. Boom B.		
100.1	G 50 MLS HIGH		
	TWO FIGURES start to advance. PAN them R with BENNETT	BENNETT LOOKS UP FOR THE FIRST FIGURE IS SLOWLY ADVANCING, BENNETT IS SLOWLY GETTING TO THE POINT F. (OF THE DOCTOR)	

(2 next)

BENNETT: No - you're all dead.
I killed you all!

[illegible]

TYPE
B L F T T L E T , U T
L G , U T ,
F L L G C M .

DOCTOR H. STRUGGLIS
T. K. C. ASSOCIATES.
THE TWO LOST FIGURES
HOW IN AND ST NO
OVER THE . /

FROM HIS P.O.V. A
BLURRED FIGURE,
STANDS V
HIL. LITTLE
ICTU CT
I COM COM

CONFIDENTIAL

FOIA IN RECORDING NO. 2

CAMS: 2E-5E-3F /BOOM C5/

31 INT. TARDIS.

() JUL 2 1960
OF LIAISON
BATHING AS IN THE
DOCTOR'S POINT OF
VIEW. CLARIFY
AS DOCTORS ARE
CLOSING THEM, TAKE
OUT TO ME.

104. 2 E n/a SAINT: He's coming r und.....
CE DR.

(Sh.104 on 2)

105. 3 F 16 DOCTOR WHO: Barbara? Are we in the ship?
C.3-s BARBARA/
IAN/DR.

IAN: Yes. I took the liberty of borrowing your key.....

BARBARA: We found you outside....

(DOCTOR WHO SIT UP,
BLINKS, STRETCHES...
HE IS STILL DAZED.
HE WIDENS HIS EYES,
SHAKES HIS HEAD.)

DOCTOR WHO: Oh - yes - I remember. They left me outside.

IAN: They? Who?

Two strange ...
DOCTOR WHO: Bennett, Bennett.
He's dead.....he was Koquillion,
you know.....yes.....

(THE DOCTOR BLINKS
ADJUSTS, STUGGLS
TO HIS FEELINGS)

IAN: But why, Doctor? Why?

106. 2 E n/a BARBARA: (FIRMLY) Later, Ian. He can't talk now, in this state....
FOU DOCTOR

107. 3 F 24 DOCTOR WHO: The girl...Vicki. You brought her?
H.3-s BARBARA/
DR/IAN

BARBARA: She's outside, Doctor...

DOCTOR WHO: Good - get some air....I'd like to talk to her.....

(THE DOCTOR TAKES
HIS WALKING STICK,
TAKES HIS COAT
AND GOES OUT.
IAN GOES TO
HELP HIM)

(1 next)

W.B.

(Sh.107 on 3)

- 45 -

LET DR. GO

HOLD IAN as
BARBARA comes
to C.2-s

DOCTOR WHO: It's all right,
Chesterton. I can manage.
Don't fuss, don't fuss!

(HE IS VERY OUT,
MOVING
QUICKLY, AND
TAKES A BACK
TUNNEL. ILL
HE IS A LOOKING
AT THE DOCTOR)

SEE EDGE of
DOOR

BARBARA: What about Vicki,
Ian-? I wish we could take
her with us....

(IAN REACTS)

BARBARA: well, we can't leave
her here, can we?

CAMS: 1A-4A /BOOM B1/

108. 1 A 50
MIS DR &
VICKI

32. EXT. BACK TUNNEL. TELEVISION
BOX.

(4 next)

- 45 -

W.B.

- 46 -

(Sh.108 on 1)

109. 4 1/2
CXS VICKI/DR. (WE FIRST OF ALL
FEAT. DOCT. WHO
AND VICKI TALKING
IN LONG SHIRT, NOT
HEARING THAT THEY
SAYING, T. CUT/
IN CL. SH. AS VICKI
DOES IN H. D.,
SH. L. PS. AT DOCT. A
, N. COVERED,
BIT.)

VICKI: Then Bennett murdered
my father...?

Becomes
DR/VICKI

(DOCT. IN H. D. NO. 3
SADLY, COMFORTING)

VICKI: Then I've got nobody.....

(On to page 47)

(1 next)

- 46 -

DR WHO: My dear.

(THE DOCTOR PAUSES. SEARCHES FOR WORDS, RESTS A COMFORTING ARM ON VICKI AND THEN BLURTS OUT..)

PULL BACK to
inc. TARDIS

My dear, would you like to come with us?

VICKI: In ... that old box?

DR. WHO: Appearances can be deceptive. We can travel anywhere and everywhere in that old box as you call it. Regardless of space and time.

VICKI: Then it is a time-machine?

DR.WHO: It's more than that. If you like adventure I can promise you an abundance of it. Apart from that, my dear, you'll be among friends who can take care of you. Well ... I'll leave you here to think about it for a moment.

LET DR. GO R

TIGHTEN to CU
VICKI

(DR WHO MOVES UP TO THE
TELEPHONE BOX)

----- IN RECEIVING NO.3) -----

1 to H - Tardis	Booms remain
2 stay on E - Tardis	
3 out	
4 to G - Outside way round- Compartment 1	
5 stay on E - Tardis	

(109 on 4)

110. 1 H 24 CAMS: 2E-5E-1H /BOOM C5/
 11.2-s
 BARBARA./ 33. INT. TARDIS.
 IAN
 DR enters (DOCTOR WHO COMES
 to 3-s IN THROUGH THE
 DOORS AND IAN AND
 BARBARA MOVE FOR-
 WARD TO MEET HIM)

BARBARA: Doctor, we've been
 talking about Vicki, and...

(DOCTOR WHO LOOKS
 AT IAN, AND
 BARBARA'S EXCITED
 FACES AND SUDDENLY
 HOLDS UP HIS HANDS,
 SMILING)

DOCTOR WHO: I can see that
 we've all reached the same
 decision - let's get her answer,
 shall we? (HE CALLS, UP) Vicki!
 Vicki, come inside.../

111. 5 E
 CU VICKI

(WE ANGLE TO THE
 DOOR AS VICKI MOVES
 IN. WE SEE THE
 ASTONISHMENT ON HER
 FACE AS SHE BLINKS
 AND LOOKS AROUND)

112. 2 /A VICKI: But it's...it's huge,
 and the outside is just...well.../
 CLOSE GROUP shot

ME

- 49 -

(Sh.112 on 2)

(BARBARA AND IAN
HAVE MOVED TO JOIN
VICKI, AS HAS THE
DOCTOR)

113. 1 H 9
CU VICKI

BARBARA: Vicki - are you going
to come with us? /

(THEY WAIT FOR HER
ANSWER)

113a.2 E W/A

GROUP / VICKI: I'd like to, yes. If
and HOLD DR. to / you'll have me... /
f.g. to controls.

(DOCTOR WHO BEAMS,
IAN LOOKS PLEASED
AND BARBARA HOLDS
VICKI.

WE FEATURE THE
GROUP MOMENTARILY,
AND THEN DOCTOR
WHO MOVES TO CLOSE
THE DOORS)

DOOR
NOISE

114. 4 H n/a

L.S.
Empty set

CAM: 4G /BOOM A1/

34. INT. COMPARTMENT ONE. ROCKET
SHIP.

(THE COMPARTMENT OF
THE ROCKET SHIP IS
AS WE LEFT IT. IT
IS NOW DESERTED.

Set stills
on Cams 3 & 1

OVER THE RADIO WE
CAN HEAR:)

CAPTAIN: (VOICE OVER) Rescue
ship to Dido. Rescue ship to
Dido. Come in please.

(Cams. 1 & 3 next)

- 49 -

ME

(Sh.114 on 4)

- 50 -

TRACK IN to
M.2-s figures
at Control
Panel.

(THERE IS A PAUSE
AND THROUGH THE
DOOR COME THE TWO
ROBED FIGURES WE
SAW IN THE ROOM
OF JUDGEMENT. THEY
MOVE ACROSS AS THE
VOICE AGAIN COMES)

CAPTAIN: (VOICE OVER) This is
Rescue ship calling Dido...
Rescue ship calling...

TIGHTEN to
screen

(THE VOICE STOPS
ABRUPTLY AS ONE
OF THE ROBED
FIGURES PULLS OUT
THE LEADS, RUINING
THE SET.

R.P.F/X
"Ting"

WE ANGLE ONTO THE
RADAR SCREEN SHOWING
THE "BLOB" OF THE
DOCTOR'S SHIP, AND
AS WE WATCH IT IT
STARTS TO FADE)

STILL MONTAGE 115. 1
The telephone box
dematerialises from
the cave. MIX TO
Still Tardis
in cave.
116. 3
END MONTAGE Still
Empty cave

TARDIS
TAKE-OFF
NOISE

117. 2 E n/a CAM: 2E /BOOM C5/
M.2-s DR/ 35. INT. TARDIS.
IAN inc.
column

TARDIS TAKE-
OFF NOISE

(DOCTOR WHO AT
CONTROLS WITH IAN
WATCHING. THE COLUMN
IS WORKING, THE
MACHINERY HUMMING)

- 50 -

(telecine next)

HOLD 2-s as
DR. moves

IAN: Then there were survivors on
Dido. Bennett hadn't destroyed them
all.

DR. WHO: Now they have their planet
to themselves again, Chesterton.
Somehow I don't think they'll let
that Rescue Ship land ...

IAN: That isn't the reason you
brought Vicki, is it Doctor?

DR.WHO: No, Chesterton. (HE SMILES)
No, it wasn't the reason.

TIGHTEN to
MC 2-s

(HE TAKES A DEEP BREATH)

Well, we'll be materialising in a
moment - perhaps this time we'll
be able to have a good rest.

(DOCTOR WHO TURNS TO THE
CONTROLS)

TELECINE 4 (i) Dur: 14"

Ext. A Wooded Country Scene

The ship materialises.
It lands on the edge of a
crevice, the depth of
which we cannot see.

Materialising
noise.
Add grams -
Birds singing

We close on the ship as it
shudders on the edge.

CUT TO STUDIO BUT KEEP TELECINE RUNNING

118. 2 E m/a
M.2-s
IAN/DR. a/b

CAMS: 2E-5E /BOOM C5/

36. INT. TARDIS

Column going.

Door F/X dying

SHAKE CAM.

DR. WHO: There we are, safely
down.

IAN: What's that movement ...
you must be able to feel it ...

(Sh.118 on 2)

- 52/53 -

(DR WHO AND IAN SEEM TO
TILT, AS DOES THE SIP.

BARBARA AND VICKI RUN
INTO SHOT)

BECOMES GROUP

BARBARA: What's happening?

IAN: Doctor - take off again.

(Prism shot)

119. 5 E 24

VICKI: We're falling! /

LOW SHOT ALL
TUMBLE ACROSS
FLOOR

DR WHO: There's no time. Hold on.

(THE PICTURE SHAKES AND
THE FOUR OF THEM ARE THROWN
ABOUT AS THE SHIP SEEMS TO
HEEL RIGHT OVER)

TELECINE (4) (ii) Dur: 4"

S.O.F.

Resume telecine
as Police Box topples
over crevice.

FADE OUT TELECINE

TITLE MUSIC

FADE IN Slide 5)

Next Episode
THE SLAVE TRADERS

FADE OUT

FADE IN CAM. 3
Sh.120

Roller: Starts: Dr Who ...
William Hartnell

Ends: Associate Producer
MERVYN PINFIELD

MIX TO Slide 3)

Producer
VERITY LAMBERT

MIX TO Slide 4)

Directed by
CHRISTOPHER BARRY
BBC-tv

FADE SOUND AND VISION

- 52/53 -